

# SCL - SOUNDTRACK CORRESPONDENCE LIST

LUKAS KENDALL, RFD 488, VINEYARD HAVEN, MA 02568 USA

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Welcome to another issue of the SCL, the first with all the new members who responded to my Starlog ad, and thank you Mark Ernst for encouraging me to advertise in the first place. If you've received a letter from me in the last few weeks, you'll notice that I have a laserwriter of my own now, which means I can do the newsletters faster. **THE DEAL WITH THE XEROX COPIER**--Normally I can use a copier for free; however, that copier is out of the way for me, so I usually end up using the drugstore copier close to home, which charges 25¢ a copy. But, as I've said before, postage is the main expense of this club. And, about that... **DONATIONS**--I was serious when I asked for these last issue. With 50 members now, I'm spending quite a bit. I've already received about \$20 in stamps from 12 people...about enough to cover the postage of this issue of the newsletter. So, please, if everyone would just send in 4 or 5 stamps every few months, the SCL would pay for itself quite nicely. International members, you can help, too, by sending International Reply Coupons (IRC's). You can buy IRC's at your post office and send them to me--I can exchange them at my post office for first class postage back to your country. American members--denominations needed, besides 29¢, are: 23, 40, 50, and 52. I need 23¢ stamps especially to equal the 2 oz. 52¢ rate with the abundant 29¢ stamps. I'm also setting a backissue policy to raise funds. To the people who have already sent stamps, bless you, and by all means I don't want to see only a few people sending all of the stamps. **CONTENT**--Some questions have been raised about the content of the newsletter, as it does orient around current, SF/action, and big name scores. This is simply because that's the stuff that the news I get it is about. I want to see the SCL focusing on all aspects of film music, and most of that will generally occur between members in correspondence and in the reviews & special feature articles in SCORE. The newsletter will for the most part contain what is submitted to it. **FILMOGRAPHIES**--This month we have a Bernard Herrmann one from Shane Pitkin as well as a section updating last month's John Williams one. If you have a filmography compiled of any artist/composer, send it in. Next month--Elmer Bernstein! **SCL MEMBERS' CATALOG AND**

**MEMBERS' PROFILES**--I have dealt with four people interested in doing these, Brian Down, Kevin Pelow, Guy Gordon, and just now Thomas Morter. At first, I didn't know what I'd do--however, Kevin Pelow has sent me a completed revision of Michael Thompson's first edition on his computer, so Kevin is doing the project for now. Brian, Guy, and Tom--I apologize, but Kevin did write first. Tom has expressed interest in doing the pen pal list, too, so nobody else volunteer to do that until I hear back from Tom, please. About the Catalog, here's the go-ahead: Send your list (or updated list) to Kevin Pelow for inclusion in the second edition. If you've already sent your list to me, I'll forward it. **MEET FRED MOLLIN**--I was recently lucky enough to meet an actual film/TV composer, Fred Mollin. Fred and I have a column planned out for the SCL, so see the Ask Fred section below as to what this will hold. **ADDRESS UPDATES**--One important one here which arrived in time to make only the last batch of June newsletters--though he hasn't moved, Angel Santana has a new address due to the postal system reorganizing the zip codes. It's listed below. **TV SOUNDTRACK QUIZ**--This is an offer from new member Dave Harold, probably to be implemented next issue, as May's soundtrack quiz from Amer was popular for one thing. **SCORE**--SCORE this month is a review-bonanza. You will notice that Andy and I do a good deal of the writing, but do note that is not at the expense of anyone else. It is important to be objective when reviewing--yes, you are a reviewer, but different people have different tastes, and the point of a SCORE review to me has always been to educate others as to what's in a soundtrack in case they want to buy it. So, describe, and write as sparsely as possible to cram in the most information. The goal is not to see who can praise a score the most. For some scores it's hard to be neutral--I knew I couldn't review Best of Both Worlds objectively, so I sent Andy a copy for him to do a non-fan reaction to it (and I did assure him the packaging was excellent). As for what to review, try to pick a non-universal soundtrack if you aren't doing a new release or re-release. We don't need Alien or Raiders of the Lost Ark reviewed, as everyone knows about them, and if you do want to review a

soundtrack like that, jump at it if a re-release comes out. For the most part, reviews this month are well done and well chosen--all capsule-reviews in that format will be printed; if you want to do a longer article (but not too long) contact Andy personally about it. Next month will tentatively be the beginning of a Rosenman debate, begun by Lance Baker of Rock Springs, Wyoming (not New York as I typoed last issue), and a Bernard Herrmann article by Shane Pitkin. As to the "Williams Write ST?" question, I've received one response, from Jeff Delk, who writes: "Yes! Why? Because it would be interesting." So endeth that debate. A trend of reviews we've been featuring lately is Varese soundtracks now out of print, so those are fair game for review before they become totally unavailable. Also, just because Andy and I reviewed the new summer and ST releases doesn't mean you can't review them next issue. **SOUNDTRACK BOOKS**--There are actually a great deal of these. Shane Pitkin was telling me of two: The first is "A Heart at Fire's Center: The Life & Music of Bernard Herrmann," by Steven C. Smith published by the University of California Press--it's the first ever biography of Bernard Herrmann. The second is "Sound and the Cinema," edited by Evan William Cameron, and published by Redgrave Publishing Co., 1980. Also, there are many soundtrack magazines listed in Movie Boulevard's catalog, among them all issues of Legend (Goldsmith Society), Musica Sul Veluto (Morriconi Society), Soundtrack!, Cinemascore, and From Silents to Satellite. Paul MacLean told me about the new Goldsmith Society magazine, Movie Music Magazine--as the previous publication, Legend, was expanding to cover so many things, Movie Music Magazine was created, incorporating Legend in a middle section dealing solely with Goldsmith. **NOSTALGIAPHON**--Paul confirms this has been defunct for several years, which is just as well because, he says, they were horribly disorganized and untrustworthy. That takes care of that. **DID I MESS UP ANYTHING?**--If I did--or ever do--just tell me, whether it's your address, wants, or even the spelling of your name. I'll correct it immediately.

## PEN PAL/ADDRESS LIST

This is what currently passes as the pen pal list. On here are all previous members plus new members who have requested to be on the pen pal list or, in a few cases, new members who have indirectly but repeatedly mentioned that they wanted to get in touch with the other members. If you don't see your name and address on this list and you wanted to be on it then tell me and I'll put it on next issue. Conversely, and I don't think it'll apply but I have to leave it as an option, if you see your name here and don't really want it to be here, tell me and I'll take it off with my apologies. I know that this list doesn't give a lot to go by if you want to find members with similar interests--the Members' Profile Pen Pal list will list each participating member in detail when completed, and a few people have inquired about doing that project.

So, hang on, and for now check out the member communications section. Also, there are a few people on my mailing list not listed below, as they haven't specified--yet--that they want to be on the pen pal list. These people are: Lance Baker, Mark Bailey, Nancy Van De Bogart, Al Faison, Chris Bittingsley, Kurtis Cooke, and David Fedewa. If you are on that list, and you want to be on the pen pal list, too, tell me. If you are on this list and don't want to be, tell me. Here is the more critical list, this being of people who initially contacted me about my Starlog ad but of this writing I have yet to hear back from. These people are: Paul Scherbaty, Larry Slominsky, Chet Strachel, Philip Hanft, Richard Rivera, Brian Kursar, Tom Kelly, Manuel Olavarria, Scott Bitton, Jon Johnson, Robert Bonn, and Mark Kubik. If your name is on that

list then this newsletter will be the last you receive until I hear from you again. If you have a letter on the way to me, don't worry--some of you have only contacted me recently. If you don't want to join the SCL then don't write me again and nature will take its course, though I'd hate to see that happen. Anyway, on to the list: [NOTE: Some addresses were too long to fit on four lines, so for those addresses asterisks denote line breaks, and actual line breaks as typed should be disregarded. I've also abbreviated some things and left out some middle initials, but it had to be done--logically, "GREAT BRIT." stands for "GREAT BRITAIN," etc. Also, in Jack Lindsay Douglas' address, the hyphenated "A-[line break]-migos" is one word--"Amigos."

Tom Bateman Mals 24 Avi 69A Kmcas, HI 96863 USA	Brian A. Down 1038 Rankin Drive Zanesville, OH 43701 USA	Dave Harold 7403 East Ninth Avenue Spokane, WA 99212 USA	Rob Nichols 23024 N. Brookside Dr. Dearborn Hts, MI 48125 USA	Philip Topping* 148 Ulsterville Pk * Portadown * Co. Armagh * N. Ireland B763 SHD * GREAT BRIT.
Laura Jean Blackwell 116 S. Central Roxana, IL 62084 USA	Michelle Drayton * F 1/2 10 Atlas Rd * Springburn * Glasgow G21 4TE * SCOTLAND - GREAT BRIT	Candice Hart 1507 Ohio Augusta, KS 67010 USA	Kevin Pelow 6006 Bonsels Pkwy Toledo, OH 43617 USA	Thomas Weber S90 W13322 Boxhorn Dr. Muskego, WI 53150 USA
D.L. Bogart 1122 Connecticut Ave. Joplin, MO 64801 USA	Jeanny Driscoll * 34 Ridge Rd., La Lucia * Durban * Natal 4051 REP. OF SOUTH AFRICA	Steve Hyland 1018 Kenmore Ct Cupertino, CA 95014 USA	Shane Pitkin PO Box 134 Brownville, NY 13615 USA	Eric Wemmer 12100 SW 69 Pl. Miami, FL 33156 USA
Terry Broz 3316 Fallowfield Drive Falls Church, VA 22042 USA	Mark A. Ernst * PO Box 82 * Canterbury, NH 03224- 0082 * USA	Francel Diaz Leñero * Av. Rio Churubusco #417 * Col Unidad Modelo 09090 * Mexico D.F. MEXICO	Raymond Santoro 34 Orchard St. Holley, NY 14470 USA	Don Zahorik 42 Beacon Avenue Romeoville, IL 60441 USA
Jeff Delk 170 Silvermaple St. Porterville, CA 93257 USA	Roger Froilan, Jr 82 Pine Street Stoneham, MA 02180 USA	Robert Magee * 2218 Rio Grande Street * San Angelo, TX 76901- 3044 * USA	Carlos Silva * 43 Tower House * 75 Von Brandis St. * Johannesburg * REP. OF SOUTH AFRICA	Amer Khalid Zahid 184/0 Block 2 P.E.C.H.S. Kharachi-29 PAKISTAN
Angel Luis Santana Díaz Calle #6 221-C St. Just Carolina, PR 00987 USA	Mario F. Giresi, Jr 90 Crestwood Drive Shirley, NY 11967 USA	Montserrat Andreu Marín * 4 Escalettes, 9-B * 08190 - Sant Cugat Del Valles * (Barcelona) - SPAIN	Melinda K. Slouber 107 Taylor St, Rear Apt, San Rafael, CA 94901 USA	
Jennifer De Mille Box 105 Bloomfield, Ontario CANADA KOK-1G0	Guy Gordon * 320 Washington Blvd. * Hoffman Estates, IL 60194-3048 * USA	Brian M. McVickar 1269 Drivers Circle Rocky Mount, NC 27804 USA	Jeff Szpirglas 57 Jerome Park Dr Dundas, Ontario CANADA L9H 6H1	
Jack Douglas * Gim. "A- migos" 300 S. Guadalupe * San Jose - COSTA RICA * CENTRAL AMERICA	Mark Hamilton * Hse 25, Rm 4 * Cathedral Campus * Dillistone Ct, St James Rd * Liverpool L1 * ENG.	Thomas Morter 12438 Jacaranda Ave. Chino, CA 91710 USA	Michael Thompson PO Box 432 Maitland 2320 N.S.W. AUSTRALIA	

#### SCORE NEWS

Ten years ago, director Nick Meyer chose an unknown named James Horner to score Star Trek II: The Wrath of Khan. Now he chooses another unknown named Cliff Eidelman to score "Star Trek VI: The Undiscovered Country." The question now is, who in the world is Cliff Eidelman? Eidelman's few credits include "Crazy People," "Delirious," (now in release) and "Triumph of the Spirit," and for TV he's scored the mini-series "The Final Days," "Judgment," and "Dead Men Out." This news from Lance Baker from ST: Official Fan Club magazine, and from Brian McVickar from Billboard Magazine. \*\* In ST:TNG news, Ron Jones departed at the end of season 4. Jay Chattaway will replace him for season 5, scoring opposite Dennis McCarthy. Chattaway has already scored four episodes. \*\* An advance trailer for ST VI is running with Naked Gun 2½ and Regarding Henry. It features collaged images of 25 years of Star Trek, a voiceover, and Horner music. Release date is 12/13/91 (13-12-91 in the international date writing system). Speaking of trailers, there's a "Hook" trailer already with Terminator 2, featuring what may be original Williams music. \*\* Cinefantastique's double sized August issue features a ST:TNG spotlight similar to last year, with a fourth season episode guide. No composer articles, unfortunately. Meanwhile, Starlog 169 did have an article on composer Gerald Fried, composer of five Classic Trek episodes. \*\* Alan Silvestri's latest score is for Dutch, a comedy starring Ed O'Neill (Al Bundy on

Fox's Married With Children). Trailer was tracked with some Kindergarten Cop-esque music. Silvestri's other summer score, Soapdish, is now out on Varèse Sarabande. \*\* Basil Poledouris' latest score is for Return to the Blue Lagoon, due out later this summer. Poledouris scored the original Blue Lagoon some years ago. \*\* Homer continues to be Mr. Trailer in Hollywood. A "Regarding Henry" trailer was tracked with Field of Dreams, the advance ST VI trailer was tracked with ST II, and just recently the baseball All-Star Game featured a Rocketeer cue going into commercials. Last year, Glory music was used during the World Series. \*\* The sequel to Honey, I Shrunk the Kids is tentatively titled Honey, I Blew Up the Baby, this news from Thomas Weber who also mentions he does a soundtrack show on radio. Most of the original cast returns with Lloyd Bridges as a cast addition. Tom mentions that "while the title is messy, I actually believe the film is actually an 'Attack of the 50 Foot Infant' type of story." He also thinks Homer will return to score it; I'm not so sure--whether Joe Johnston directs will be a deciding factor, as Horner was scored Johnston's two films. \*\* Alien III news--music video director David Fischer directs, and Ripley has a crew cut. Steve Hyland mentions that Ripley dies at the end, and wonders if 20th century Fox will reverse that decision. According to Fantazone magazine, the plot involves the gov't trying to use the aliens as weapons. No word on the composer. The film is due out this Christmas.

\*\* Here, thanks to Paul MacLean, is the run down on Goldsmith's rejected Alien Nation score, which will probably not be released, as not even Kurt Sobel's used score was released. According to Douglass Fake, the score was electronic with--Paul thinks--some acoustic instruments, and it was supposed to have been better than Runaway or Criminal Law. On the subject of rejected scores, there are also Stars 'N' Bars by Elmer Bernstein, just out on Varèse CD Club (and they've sold at least half their copies by now), and Bernard Herrmann's Torn Curtain. The latter is only available in LP format in certain collectors' organizations. \*\* Laserdisc news from Guy Gordon--Paramount will be releasing widescreen versions of all 5 Trek films on August 12th. \*\* Late news from Andy--Brian May scores "Freddy's Dead: The Final Nightmare," Miles Goodman scores "The Super," David Newman scores the upcoming cartoon "Rover Dangerfield," and Ira Newborn scores "Lame Ducks." \*\* ST VI news: the swelling list of guest stars includes Christopher Plummer (Sound of Music), Kim Cattrall (as the 3rd Saavik), David Warner (in a new role), Michael Dorn (as Worf's great-grandfather), Brock Peters, and Iman. CNN also reported that Christian Slater (or it might have been Keiffer Sutherland) pulled arms to get a cameo in the movie. To "ruin" the resolution of TNG's cliffhanger this fall, read the backwards text on the members communications page.

**LATE BEG FOR HELP:** I time-wise and finance-wise can't be the person to go to all the time for tape copies. Please, write some of the people in the member communications and make some tapes, or else I have to do them all and the newsletter is what suffers as a result.



## MEMBER COMMUNICATIONS

This section is a combination of the wanted, buy and sell, and Q & A sections of previous issues. With contributing members so numerous, I'm basically listing all wants and queries by member. For all these entries, if you can help in any way, give info, make a copy, or whatever, please get in touch with the person or send info to me, which you must do anyway if the member's address is not listed. \*\* Just as I advised Michelle Drayton to give up on V: The Final Battle, I find that there are V soundtracks available, as Kevin Pelow lists two in his soundtrack list. The titles are V: The Music, Volumes 1 and 2, presumably by McCarthy. \*\* Jeanny Driscoll's continued want list, from several months ago, is for: all ST and SW soundtracks on cassette, any ST pins and also any Starfleet uniforms, second-hand or new, size 38. She will supply tapes and pay postage for anyone who will tape any soundtracks of the following shows: Battlestar Galactica, Star Wars, any ST or ST:TNG. And remember, Star Tech lists a great deal of soundtracks and audio tapes, \$1 for catalog, \$2 for Canada, \$3 overseas, US funds only. Address: PO Box 456, Dunlap, TN 37327 USA. \*\* Jeff Delk is no longer looking for tape copies of soundtrack--from now on, he's going to buy them. Jeff is looking for videotapes of the following shows: ST, ST:TNG, Animated ST, V, Alien Nation, Beauty and the Beast, and the new Mission: Impossible. Jeff has also asked me about the rumors of pre-production starting on another Star Wars film. I haven't heard anything, but on the book front "Heir to the Empire" picks up the story 5 years after Jedi. \*\* Terry Broz's quest for "Android" and "The Adventures of Buckaroo Banzai" looks grim at present. Steve Hyland tells me that according to the 8-91 issue of the "BB" newsletter, World Watch One, Michael Boddicker's score for that film was never released. Time to audio tape! \*\* Still no word on "The Lords of Discipline" (1983), starring David Keith and released through Paramount, and no word from Paul Scherbaty who is looking for it. I will keep my eyes open. \*\* As to Tom Bateman's quest for John Barry's score for "Raise the Titanic," a score was never released for that film outside of a 45rpm single available in 1981. That single is unfortunately not listed in Movie Boulevard. \*\* Lance Baker is looking for "The Pirate Movie" and "Funny Girl" on CD and cassette. Last issue I confirmed only that these were released on LP, with Pirate Movie on a 2LP Polygram set. But, good news, as Jennifer DeMille says she has "The Pirate Movie" on double play cassette. \*\* Speaking of Jennifer DeMille, she is looking for a soundtrack to the Broadway musical, "Into the Woods." I have seen it at my local record store quite a bit. \*\* As in last issue, Al Faison III is looking for Creepshow, The Shining, Videodrome, and various Doctor Who albums. Doctor Who is available from Star Tech--all of the others exist, but only on LP for sure. \*\* Franciel Díaz Leñero has asked me if Basil Poledouris' score for Conan the Barbarian is available on CD. The answer is no, and the same goes for Conan the Destroyer. However, Varese has been releasing all pre-1985 MCA soundtracks that were previously only available in LP and tape

formats, so there's hope. \*\* David Fedewa is looking for soundtracks to the TV shows: Star Trek (classic), Lost in Space, Six Million Dollar Man (David especially wants this one), Incredible Hulk, and Spider Man. If anyone has info on these soundtracks being available or on a compilation album, let me know. I will making tape copies of all the Star Treks for David. \*\* DL Bogart has a complete collection of "Goblin" soundtracks on LP, and is now looking to duplicate them on CD. I have already advised him to check out Movie Boulevard. Goblin's music is a "jazz-influenced classical/rock" and they did a lot of work for Italian director Dario Argento. If you have info on Goblin CDs, or just like Goblin, DL is the person to talk to. Also, should anyone want a tape of Goblin-related music, DL is again the person to go to. \*\* Guy Gordon is offering to trade on a 3 cassette to 1 CD basis, this being a holdover from the buy and sell section last issue. Cassettes offered are: Delta Force (Silvestri), The Wild Rovers (Goldsmith), The Great Train Robbery (Goldsmith), The River (Williams), Batteries Not Included (Homer), Fletch (Faltermeyer), and The Glass Menagerie (Mancini). CD's wanted are: Raiders, (not at Footlight, 212-533-1572), Blue Max (Goldsmith--from last issue), Link (Goldsmith), Lionheart Vol 2 (Goldsmith), and Harry and the Hendersons (Broughton). Guy is also wondering if the following CD's exist: Ladyhawke (Powell), Thief of Hearts (Faltermeyer), Young Sherlock Holmes (Broughton), and Silverado (Broughton). \*\* As was listed several months ago, Angel Santana is willing to trade cassettes of Top Gun, Rocky IV, Salsa, Star Trek II, CE3K, and Batman (Prince) for CD's of Alien, Superman II, Supergirl, or King Kong (1976), again on a 3 to 1 basis. More on the new Superman II/III CD, available at STAR (POB 487, New Holland, PA 17557--717-656-0121), next issue--Andy says it contains the full releases of Thorne's scores, with some really awful rock mutilations of Williams' themes. \*\* Jack Lindsay Douglas told me in his initial letter that he's looking for Raiders, Dr. Who, Mission: Impossible (new & old), Indy III, Friday the 13th, The Man From UNCLE, and all Planet of the Apes scores. Indy III and Fred Mollin's Friday the 13th: The Series should be out everywhere, but can anyone point out specific places to find the others? Also, precisely which scores from the Apes series are out? Information on this appreciated. Like many members, Jack would like to trade copies with other members. Jack is also looking for Flatliners and Sleeping With the Enemy--Flatliners doesn't exist but Enemy does. Jack is also a part time merchandise dealer, and since advertising rates in Starlog are so high he'd like to advertise here. Jack has for sale all of the MEGO 8" action figures to the original ST--all mint, unopened, and in their original boxes. Prices are the best you'll find--Kirk:\$81, Spock:\$86, Bones/Scotty:\$141 each, Uhura:\$121, Klingon:\$91. Jack can only accept cash. Write him if you're interested. \*\* Brian Down had been looking for CD's of Outland, Young Guns, Last Starfighter, Goldfinger, The Black Cauldron, and Young Sherlock Holmes. I am positive Outland and Young Guns were never

released on CD, with Young Guns not released at all. I am certain that Last Starfighter and Black Cauldron were released, though they're out-of-print, and I'd assume Goldfinger and Young Sherlock Holmes were put out though I can't find them. \*\* Though I said last issue I'd run Mario Giresi's list of soundtracks, the list is too long and will go into the Members' Catalog instead, as that is the proper place for a soundtrack list. However, I'm making special note of the fact that Mario has a good deal of older titles on tape, including just about everything by Mario Nascimbene. Anyone have any info on the "overlooked giant" of yesteryear? Write Mario. Like most members, Mario will copy his soundtracks for interested members. \*\* Thomas Weber is looking for Ennio Morricone's "Orca" (1977) and the 1983 single of "Never Say Never Again," both of which are available at Movie Boulevard though at a ridiculous price for Orca (£75). Anyone know of a cheaper outlet? The other titles on Tom's want list are: Dark Star, Secret of Nimh, Sheena, Laserblast, Lionheart Vol. 2, Conan the Destroyer, Clash of the Titans, and Road Warrior. \*\* Don Zahorick has a few rhetorical questions, one asking why the CD for Texas Chainsaw Massacre 3 is everywhere, but the CD for Oscar-winning Jaws is nonexistent, and the other asking who the lamebrain was who cut half the tracks of Empire Strikes Back for the CD. For the first question, Jaws is an MCA title so hopefully Varese will re-release it. As for Empire, I wish I knew. Don also raises a possible debate question of whether incidental music (such as is heard in Indy III during his escape from the boxcar at the film's start) should be included in the soundtrack release or in a separate volume. Don does have one wanted title, that for the TV Mini-Series "Centennial." Have info? Write him. And remember, when giving me a wanted title, please give the composer if possible as that is how Movie Boulevard's catalog is arranged. \*\* Eric Wemmer is looking for copies of a large # of soundtracks. The following are ones I don't have and therefore can't copy, if anyone has them and would make copies for Eric, all by Goldsmith unless noted: Poltergeist II, Space Camp (Williams), Fiddler on the Roof (Williams), Planet of the Apes (and other Goldsmith Apes scores), Leviathan, Psycho II, Twilight Zone: The Movie, Soapdish (Silvestri), Rent A Cop (Silvestri), Patton, and MacArthur. \*\* Steve Hyland is looking for The Rachel Papers (rock songs) supposedly released on London/Polygram, and also for Stanley Myers' Dreamchild and Horner's Testament, neither of which was released, but if anyone has an audio tape...? Hopefully, the Varese CD Club will release both the latter titles--they put out Horner's Vibes, didn't they? \*\* Robert Magee is looking for the following: Force 10 From Navarone (Ron Goodwin), Spartacus (Alex North), Lord of the Flies (Philippe Sarde), Slipstream (Elmer Bernstein), and Watership Down (Angela Morley). \*\* Thomas Morter is looking for a tape of Silverado, any format of Williams' Heartbeeps and Monsignor, and info on whether or not NeverEnding Story II was released.

the following is a list of members who have contributed to this section:

## ALBUM NEWS

Besides scoring ST VI, Cliff Eidelman is producing a 65 minute CD for Paramount Home Video called "The Astral Symphony," to be available on CD and cassette for \$13.98 and \$7.98 respectively. It will combine certain musical sequences of the 5 Star Trek film soundtracks. So, here's a way to get Goldsmith, Horner, and Rosenman together in a new sequencing. This news from Thomas Weber, as is the following: \*\* DCC Compact Classics CINEMASTER, re-releaser of The Terminator, is putting out a compilation of music from Hemdale films, such as The Last Emperor, Platoon, and River's Edge. It's unclear if this compilation will be all orchestral. \*\* As to the original Terminator release on Enigma, Enigma's current address is: Enigma Mailorder, PO Box 3628 Dept. C, Culver City, CA 90231-3628. Write to that address and not the one in last issue from Terry Broz, from the original Terminator CD booklet. \*\* It looked like another Batman/Dick Tracy deal with Terminator 2, but now that soundtrack is coming out on Varèse and not Geffen. The Guns 'n' Roses single was delaying things so far--don't ask me why Fiedel's music score is now listed under

Varèse, but hopefully this means it'll be out soon. \*\* As reviewed in this month's SCORE, Rosenman's Lord of the Rings is out from Intrada, a 77 minute remastering with 12 min./4 tracks of extra music. Intrada's address is: Intrada Records, 1488 Vallejo St., San Francisco, CA 94109. Their phone # is: 415-776-1333. Intrada is also releasing a full score version of King Solomon's Mines by Goldsmith. \*\* Jonathan Sheffer's score for Omen IV is being released by Varèse, and if that's not enough, Silva Screen is releasing Geoffry Burgon's score for the Fox Robin Hood, which is out on video already, too. \*\* As we all know by now (from the ad in Starlog 169), GNP Crescendo has released two new Star Trek TV soundtracks, reviewed in SCORE this month. And, yes, there's more to come. A Vol. 3 is in the works for the classic series, to contain the scores for "The Naked Time" (Courage) and "Shore Leave" (Fried)--this news direct from Mark Banning at GNP. There are plans for more releases from the new show, too, but they are too tentative to relay here. For TNG, GNP financially cannot release numerous episodes on the same CD, due to high orchestra re-use fees--releases

have to be limited to a few good, special & related episodes. Mark suggested that I could take a survey of TNG fans in the SCL to see what episode scores might be in demand. So, I am--send me about 2-4 episode titles that you would love to see scores released for. Right now, I'd say Tin Man, The Emmisary, Reunion, and Yesterday's Enterprise. I'll pass the results on direct to GNP. \*\* Krull is out-of-print from Southern Cross records, but remember that Footlight has it (212-533-1572). Southern Cross, meanwhile, is releasing a compilation of their "greatest hits," a CD tentatively titled "Monster Bash" that will feature some of the better cues from Krull, Last Starfighter, and other Southern Cross soundtracks. \*\* Here's the run down on the Hudson Hawk soundtrack from Varèse, news from Thomas Weber. It's a jazz/orchestra combo, with the Hudson Hawk Theme being a jazz vocal performed by Dr. John, written by Robert Kraft and Michael Kamen. Willis and co-star Danny Aiello sing "Swinging on a Star" and "Side by Side," and Kamen and Kraft co-write 6 tracks. Two Kraft tracks wrap up the CD, one being an instrumental reprise of the main title.

## CURRENT SCORES -- From the New York Times of August 4, 1991

Another You	n/a		Hot Shots	Sylvester Levay	Varèse Sarabande
Bill & Ted's Bog. Journ.	David Newman	Interscope	Life Stinks	John Morris	
Bingo	Richard Gibbs		Mobsters	Michael Small	Varèse Sarabande
Body Parts	n/a	Varèse	Naked Gun 2 and a half	Ira Newborn	Varèse Sarabande
Boyz n the Hood	Stanley Clark	Quest	Pure Luck	Jonathan Sheffer	Varèse Sarabande
City Slickers	Marc Shaiman	Varèse Sarabande	Regarding Henry	Hans Zimmer	EMI
Crossing the Line	n/a		Return to Blue Lagoon	Basil Poledouris	
Delinious	Cliff Eidelman		Robin Hood	Michael Kamen	Morgan Creek
Doc Hollywood	Carter Burwell	Varèse Sarabande	Terminator 2	Brad Fiedel	Varèse Sarabande
Double Impact	Arthur Kempel		Trust	n/a	

## BACKISSUES

A few new members have asked about backissues of the SCL/SCORE newsletter. The backissues do have a certain historical value, even though the typesetting was not as good as it is now, so I will offer them at (the bad news) a small fee. The fee will go to pay for the backissues themselves and also to pay for the newsletter--fees are different for each issue according to size. American members can pay in stamps, and I won't be a stickler about exact change. International members send IRC's, and one IRC is worth 50¢. Following are descriptions of all the backissues with respective fees--you can order

SCL #1--June 1990--1 page, 1 sheet. Done at a time when I was not totally committed to actually starting the SCL, just a flier, but it is the first issue. 25¢

SCL #2--Mid-June 1990--1 page, 1 sheet. Much the same as the first issue, but more of the page has print on it. 25¢

SCL #3--July 1990--2 pages, 1 sheet. More info here--xeroxed onto the back is a Danny Elfman article that was in TV Guide. 50¢

SCL #4--August 1990--2 pages, 1 sheet. Much the same as SCL #3. 50¢

SCL #5--October 1990--4 pages, 2 sheets. For this issue, I invited members to submit reviews, and they did...in any format they wanted to. The result was a long newsletter with long reviews, and on page 4 was a last minute addition with a TNG Music Episode Guide on it. \$1.00

SCL #6/SCORE #1--November 1990--4 pages, 2 sheets. Featuring the standard SCL newsletter and the historic SCORE #1, a two page intro by Andy with many of his sample reviews. \$1.00

SCL #7/SCORE #2--December 1990--One 9"x14" sheet, with four pages of xerox-reduced material on it. The notorious "small print issue," featuring one page of the SCL newsletter with three pages

all of them at once if you want. Prior to SCL #9, the SCL was done on a dot matrix printer in one column; prior to SCORE #5, SCORE was typed on Andy's typewriter. Please don't ask for just one part of the newsletter--the SCL and SCORE are one. Existing members: if you lost any issues you can buy them back at the prices listed. New members (special rates!): for the entire collection except the June 1991 issue send \$8; for the entire collection except the April/May 1991 issue and the June 1991 issue send \$7.

of SCORE. If anyone requests this issue, I will re-xerox it at normal size on regular paper if I can find the originals, making it four pages, two sheets. \$1.00

SCL #8/SCORE #3--Jan/Feb 1991--5 pages, 3 sheets. The last dot matrix SCL newsletter (2 pages) with 3 pages of SCORE, leaving a blank sixth page (but what could I do?). \$1.25

SCL #9/SCORE #4--March 1991--6 pages, 3 sheets. The first laser-printed, multi-column SCL issue with a list of CD's at Footlight Records on page 3. Typesize slightly larger than the norm. SCORE features Mark Hamilton's Horner reviews and the Star Wars Trilogy debate. \$1.50

SCL #10/SCORE #5--April/May 1991--6 pages, 3 sheets. Four pages of SCL with a one page Goldsmith filmography and two pages of SCORE retyped on my computer--it's actually three pages in Andy's original typing. SCORE's special feature is on the Kunzel compilation CDs. \$1.50

SCL #11/SCORE #6--June 1991--9 pages, 5 sheets. The monster issue most of you received last month, with TNG music reviews, Horner and Williams filmographies, and rebuttals galore in SCORE. \$2.00



# ASK FRED

I recently got the chance to do something all soundtrack fans wish for--meet an actual composer, Fred Mollin. Fred was vacationing on Martha's Vineyard, and is now back in Toronto where he lives and works. His genre credits include all episodes of Friday the 13th: The Series, of which a soundtrack is available, and the last two Friday the 13th films. Other feature films Fred has scored are Spring Fever and Fast Company, and he produced Jimmy Webb's song and score for the picture The Hanoi Hilton. His other TV credits include The New Gidget, My Secret Identity, Ramona, and many TV movies such as "The Incredible Ida Early" and "The Truth About Alex." Fred

also has numerous record production credits, such as the Grammy-nominated 1978 "Sometimes When We Touch." He's won the Juno award three times and produced records for artists like America, Jimmy Webb, Frank Stallone, Randy Edelman, and the Michael Stanley Band (this all from the Friday 13th CD booklet). As a songwriter, Fred has had songs recorded by Cher, Eric Clapton, and Eddie Money. Current credits include CBS' "Sweating Bullets" and a cable special ("Flying Saucers") due out soon. He does his work on a Kurzweil synthesizer system--one really cool machine, trust me. Now, the good part--Fred has agreed to be involved with the

SCL, and the best way for this was decided for him to do an "ask the expert" column. So here it is. Send any questions you'd want to ask of a composer involved in the biz, and Fred will answer the most representative questions at his discretion. Send questions and any other mail to Fred through me. If you want Fred's address, it's in Ontario, and his phone number has ten digits. This column won't exist without your questions, so send them in (no novels, please). I may do some sample questions to get the ball rolling. And of course, thank you Fred Mollin for doing this for us.

## BERNARD HERRMANN FILMOGRAPHY/DISCOGRAPHY

This was given to me by Bernard Herrmann enthusiast Shane Pitkin. Years correspond to release dates; does not include TV, concert works or short subjects. An asterisk denotes that a soundtrack is available, though it may not be the original recording. The Varese CD Club is currently selling off the last copies of its 4 CD boxed set "Bernard Herrmann: The Concert Suites." "VS" is listed next to film scores appearing in the set, which has a 52 page booklet and sells for \$60.

Other notes: AAN--Academy Award Nomination. AAW--Academy Award Winner. Last minute trivia--Jack Hayes did not write the Taxi Driver theme as reported in SCL #10. The theme was a jazz arrangement by Christopher Palmer of an earlier Herrmann theme, as Herrmann wasn't used to writing jazz. Jack Hayes only conducted the orchestra. Herrmann died hours after the last recording session.

Yr	Film (Note)		The Egyptian (co-comp. w/ A. Newman)		Cape Fear
41	Citizen Kane* (AAN) - VS		Prince of Players	63	Jason and the Argonauts - VS
	All That Money Can Buy (aka The Devil and Daniel Webster, AAW) - VS	55	The Trouble With Harry - VS		The Birds (Herrmann sound consultant)
	The Magnificent Ambersons*		The Kentuckian*	64	Mamie - VS
42	Jane Eyre - VS	56	The Man Who Knew Too Much	65	Joy In the Morning
43	Hangover Square		The Man in the Gray Flannel Suit	66	Torn Curtain* (unused)
44	Anna and the King of Siam (AAN)		The Wrong Man		Fahrenheit 451 - VS
45	The Ghost and Mrs. Muir*	57	A Hatful of Rain	68	The Bride Wore Black
46	Portrait of Jennie (Jenny's Theme only)	58	Vertigo* - VS		Twisted Nerve*
47	The Day the Earth Stood Still - VS		The Naked and the Dead	71	The Night Digger*
48	On Dangerous Ground		The 7th Voyage of Sinbad*		The Battle of Neretva*
49	Five Fingers	59	North By Northwest* - VS		Endless Night
50	The Snows of Kilimanjaro - VS		Blue Denim	72	Sisters*
51	White Witch Doctor		Journey to the Center of the Earth - VS	74	It's Alive!
52	Beneath the 12-Mile Reef	60	Psycho* - VS	76	Obsession* (AAN)
53	King of the Khyber Rifles		The Three Worlds of Gulliver* - VS		Taxi Driver* (AAN)
54	Garden of Evil	61	Mysterious Island* - VS		
		62	Tender Is the Night*		

## JOHN WILLIAMS FILMOGRAPHY/DISCOGRAPHY UPDATE

Before we start with Williams corrections, a few corrections to the previous Goldsmith and Horner filmographies--Poltergeist and Aliens received Oscar nominations, and Vibes (Horner) was released by the Varese CD Club. As to the following list, updates appear in bold. As to changes you won't be able to see that way, it seems John Wayne and the Cowboys and The Cowboys are the same film, and Family Plot was never released outside of the end titles on a Music From Alfred Hitchcock Films CD. In addition to the films listed below, here are some Williams soundtracks listed by Movie Boulevard, some film, some TV: Diamond Head, Fitzwilly, How To Steal A Million, M Squad

(the TV show that Police Squad! spoofed), Penelope, Stanley and Iris, Thomas and the King (original cast), Valley of the Dolls, and Yes, Giorgio. Don't forget the Irwin Allen TV shows (Lost In Space, Land of the Giants), too. Last, and certainly least, there's a turkey that Mystery Science Theater 3000 on Comedy Central cable TV did awhile back called "Daddy-O." I don't have dates for any of the previous works so I can't list them below. KEY: \*-soundtrack released. AA--academy award. ON--Oscar nomination. GA--Grammy award. GN--Grammy nomination.

63	Gidget Goes to Rome			The Missouri Breaks	*		Monsignor	*
64	John Goldfare, Please Come Home			Family Plot		83	Return of the Jedi	*ON,GA
66	Not With My Wife You Don't		77	Star Wars	*AA	84	Indiana Jones/Temple of Doom	*
69	The Reivers	*		Close Encounters/Third Kind	*ON	86	Space Camp	*
	Goodbye, Mr Chips	adapted score	78	Superman	*GA, ON	87	The Witches of Eastwick	*ON
71	Fiddler on the Roof	*AA		Jaws 2	*		Empire of the Sun	*ON
72	The Cowboys			The Fury	*	88	The Accidental Tourist	*ON
	Images	*	79	Dracula	*	89	Indiana Jones/Last Crusade	*ON
73	Cinderella Liberty	*		1941	*		Born on the 4th of July	*ON
74	Earthquake	*	80	The Empire Strikes Back	*ON,GA	90	Always	*
	The Towering Inferno	*	81	Raiders of the Lost Ark	*ON,GA		Presumed Innocent	*
75	The Eiger Sanction	*		Heart Beeps	*		Home Alone	*ON
	Jaws	*AA		The River	*ON	91	JFK	soundtracks most likely to be released
76	Midway		82	E.T. The Extra Terrestrial	*AA,GA		Hook	

# SCORE

ANDY DURSIN, 690 JERRY BROWN FARM ROAD, WAKEFIELD, RI 02879 USA

AUGUST 1991, #7

We have tons of reviews to get through this month and the summer movie season is in full swing, and I'm happy to report that there have been no bad scores at all thus far in the films that I have seen--as a matter of fact, all of them have been quite good (WHAT ABOUT BOB, ONLY THE LONELY, CITY SLICKERS, NAKED GUN 2 1/2, TERMINATOR 2, ROBIN HOOD and ROCKETEER among them). For the new members, here are a few special notes that apply especially to you:

Please realize that rebuttals do **not** take place every issue. Last month was the first time in SCORE that we've attempted to print rebuttals and responses, but, since this is a review-oriented publication, please stick to reviews. Respond to debates, etc, but realize that rebuttals will be printed and answered here when the space is available and demand warrants.

The third page SPECIAL FEATURE section is also **not** an every issue department, though we'd like to have it featured every other issue, or perhaps every issue. But space is limited here. And in this issue there's simply not enough room to have a full-page essay or review, etc. as I mentioned last issue. Shane Pitkin has mentioned a

Bernard Herrmann feature, and I told him it could be a while before I'd be able to include his SPECIAL FEATURE article on Herrmann's music. Next issue we have a STAR TREK debate of some type scheduled tentatively, so please continue to think up some SPECIAL FEATURE articles, etc, but **hold** them until next issue. There are too many members, and not enough room. More next issue on this. THE REVIEW REQUIREMENTS:

- 1) We're flexible about length, but keep your reviews to a paragraph-length (like all the reviews below). Follow their format, and don't write several paragraphs or I'll have to edit.
- 2) Grading goes from A to F--try to be objective and neutral about how the music applies to the film. If it fits the movie, it works. Don't grade the music according to your own personal likes and dislikes.
- 3) Try to keep your reviews recent (the last several years). Re-releases of **any** score **do** apply.
- 4) Include: Record label & number, # of tracks and running time, any special booklet notes, new added tracks, anything that makes your release noteworthy or special.

## SUMMER MOVIE MANIA

Two separate views on ROCKETEER and ROBIN HOOD, plus a look at CITY SLICKERS and NAKED GUN 2 1/2.

**ROBIN HOOD** Music by Michael Kamen. Morgan Creek CDs and cassettes (2959-20004-2). 10 tracks-- 60:25///

While my appreciation of "The Rocketeer" has gone down with repeated listenings, my appreciation of "Robin Hood" has gone up. Not only do the orchestrations match the film, but the music is rich, warm and powerful. The main title/overture is excellent. 16 orchestrators are listed in the pull-out picture booklet, suggesting that Kamen didn't write the score all on his own, but who cares? Also, the two rock songs are popish and ignorable; they rob Kamen of end credit music but still leave him 54 minutes & 8 tracks. Unexcusably for 1991, no track times are listed. I don't love it, but it's good music. **B+**

-Lukas Kendall

I had mixed feelings about this score--it does have a great opening and some fine orchestrations, but a lot of it is simply flat. Kamen's love theme is a prime example, a meandering but still effective piece of orchestral writing, with portions of it recycled from the horribly overwrought Bryan Adams song performed over the End Credits. Kamen should have composed themes for every character that sound definitively different, but what he has composed is a mostly good score that's effective enough to make you forget that it should have been a whole lot more. **B**

-Andy Dursin

**THE ROCKETEER** Music by James Horner. Hollywood Records CDs and cassettes (HR-61117-2). 10 tracks-- 57:19///

Hearing such a fine score like this made me want to take back a lot of the comments that I made about James Horner last issue. This is easily one of his finest scores to date--a warm, wonderful semi-sentimental and uplifting soundtrack that perfectly fits the terrific movie (which will no doubt end up as one of the year's most overlooked films). Horner's score contains only a bit of repetition, and his main title theme captures the essence of flight and the general upbeat tone of the entire film. He falters only in his love theme--it's not all that well structured, and has bits and pieces of "Glory" in it. Other than that, this is my personal favorite Horner score that I've heard to date. **A-**

-Andy Dursin

This score marks a new stage for Horner, back to his better days of the early 80's without sounding exactly like those days. Several original themes are introduced; they tend to be stretched (the "Rocketeer" theme is 16 notes long), but they are at least original. Jenny's theme is weak, a Princess Leia imitation. Familiar Horner motifs surface in the terrific action music, the best track of which is "The Flying Circus." The two jazz tracks are well played, though the vocalist screams the lyrics. Packaging is nice with a fold out booklet. Not a great score overall, but the best thing Horner's done in a long time, and it does suit the movie. **B**

-Lukas Kendall

**THE NAKED GUN 2 1/2** Music by Ira Newborn. Varese Sarabande CDs and cassettes (VSD/C-5331). 16 tracks-- 35:25/// Another long-overdue release, this includes 7 tracks from the first Naked Gun. It's worth buying just for the theme song, but luckily there's great stuff beyond the theme. Keeping with the "Airplane!" humor of playing gags straight, Newborn gets to imitate bad, old TV scores with overbearing dramatic cues (some orchestral, some jazz) that are excellent on their own. The love themes, overdone so as to spoof such love themes, are actually better than those in Rocketeer and Robin Hood. Packaging is weak, with a few jokes but a poor booklet. No track times listed--again! This is a fun score that will probably go overlooked, but shouldn't. If you only buy one soundtrack this year... you should go to the record store more often. **A-**

-Lukas Kendall

**CITY SLICKERS** Music by Marc Shaiman. Varese Sarabande CDs and cassettes (VSD/C-5321). 10 tracks-- 37:06/// Comedies usually aren't known for their music scores (in general), but Marc Shaiman's for this acclaimed and financially successful Billy Crystal western comedy "City Slickers" is as multi-dimensional as the film itself. Like the film, Shaiman's music ranges from completely comic to lyrical and emotional in tone, perfectly complimenting the western backdrop and the principal characters of the film--three yuppies going through a mid-life crisis, desperately needing an adventure to add a spark to their lives. Shaiman's music is at its best when it is serious, and the western theme that's essentially the focal point of the score is terrific and original at the same time. Even the love theme, "Where Did My Heart Go?", composed by Shaiman and performed by James Ingram, works wonderfully well. **A-**

-Andy Dursin

## NEW RELEASES

**PREDATOR 2** Music by Alan Silvestri. Varese Sarabande CDs and cassettes (VSD/C-5302). 11 tracks-- 43:14/// Silvestri echoes his main theme from the original film but adapts it for the urban setting of the sequel, while still retaining the mythos of the alien hunter.

Overtone of his music from "Clan of the Cave Bear" give the score a nicely paced jungles rhythm. Best tracks--"Truly Dead" and End Title. Although not truly forgiven for not releasing the first movie score, Silvestri has redeemed himself in my eyes. **A**

-Michelle Drayton



**CLASS ACTION** Music by James Homer. Varèse Sarabande CDs and cassettes (VSD/C-5303)/// Did I say by James Homer? Yes, I did, but every time I listen to some of this, I just can't believe it's him! This music is so unlike what I'm used to by him (you know the orchestral roller coaster; majestic, etc.) I was really disappointed with this. I know the movie was a lawyer movie but this is just so... so bland! And you wanna talk some SERIOUS repetition! WHEW! I can put on just one of the tracks and literally be listening to what the entire soundtrack consists of. If you people really want some of this, for your own sake, get a single or something! (I really thought this was the beginning of the end for James, but then came "Rocketeer" which is like a homecoming after this!) **D+** -Eric Wemmer

**LONDON SESSIONS VOL. III** Music by Georges Delerue. Varèse Sarabande CDs and cassettes (VSD/C-5256). 8 tracks-- 58:37/// This is a fairly well done compilation. It has a wide variety of styles, being from different films. Possibly the best of the London Session series. Between the variety and composition of the scores, this gets a **B+** -Guy Gordon

**NOTE:** As noted last issue, the "London Sessions Vol. 3" contains an 11 1/2 minute suite from Delerue's rejected "Something Wicked This Way Comes" score, among other themes. -Andy

**NOT WITHOUT MY DAUGHTER** Music by Jerry Goldsmith. Intrada CD (MAF 7012D). 11 tracks-- 35:22/// A good blending of electronic scoring with orchestral. The music is slow and sweet in most places, but has a few action tracks. Overall, this one gets a **B** -Guy Gordon

**1941** Music by John Williams. Bay Cities CD (BCD 3005). 9 tracks-- 38:07/// INCREDIBLE!!! One to definitely put on your John Williams discography. This is as good as some of his classics (Star Wars, Superman, Raiders, etc.). Being mainly a military score, it is overwhelming. This one definitely gets an **A+** -Guy Gordon

**NOTE:** I'd just like to say that "1941" is one of the finest scores of Williams' career, certainly as deserving as Guy points out for an "A+" grade. It's an upbeat score for a comedy, and it seems as if we've gotten rid of the generalization that comedies don't contain good music scores with the reviews in this issue! -Andy

**RED SONJA/BLOODLINE.** Varèse Sarabande Limited Edition (VCL 9001.6). 13 tracks-- 65:17/// This is a good blending of classical style with medieval. "Red Sonja" is quite good, but "Bloodline" is lacking a certain quality that most Morricone scores produce. Red Sonja would get an **A-**, but altogether it gets knocked down to a **B-** -Guy Gordon

**THE MUSIC FROM PETER GUNN** (1959). RCA 1956-2-R. (Possibly out-of-print). 12 tracks-- 40:10/// If you love Henry Mancini jazz, this is the digitally remastered CD for you (if you don't you can stop reading). The original recordings of the NBC TV series are here, including the classic theme song with all acoustic instruments. (According to Cinefex magazine, the show practically revolved around Mancini's jazz music.) Some tracks sound too much like wedding reception music, but most are dynamite listening music. Only gripe is that the documentation is terrible. **A** -Lukas Kendall

GNP's new STAR TREK soundtracks are out, and will no doubt hold ST fans over until Cliff "Who?" Eidelman's STAR TREK VI score arrives in December. Lukas Kendall's "biased opinion" follows below, along with a non-TNG fan's reaction to it.

**STAR TREK, VOL. 2, Doomsday Machine/Amok Time.** Music by Sol Kaplan and Gerald Fried. GNP Crescendo (GNPD 8025).

#### SOUNDTRACK SPOTLIGHT

This month, I should made special mention of the very first F award here in SCORE. It's taken seven issues, many reviews and many scores to find it--but, it's here...and it's **bad**.

25 tracks-- 52:37/// The first ST TV soundtrack since 1986, these are original recordings--thank you, GNP! Both scores are "heavy" ones, later becoming signatures of the show. The Doomsday Machine has already been released, but that was a 5 minute re-recording on Varèse Vol. 1, so the entire 25 minute score is welcome here. Kaplan's music is brassy and big, bordering on atonality. Amok Time features Spock's theme and some typical schizo Fried music (muffled brass, bizarre percussion)--it's not as tender as his Paradise Syndrome on Label X Vol 1, but it is classic. Both scores show their ages, but if you like ST they should be old friends. Excellent packaging. **B**

-Lukas Kendall

**ST: TNG, Vol. 2: The Best of Both Worlds.** Music by Ron Jones. GNP CD, Tape (GNPD 8026). 21 tracks-- 46:56///

At last! The best thing Jones did for TNG is now on disc, and it's a winner. Scoring the saga like it was a movie, Jones played the cliffhanger like the end of the world, and received compliments from everyone on it. The music uses full orchestra with synths on top, and loses nothing away from its visuals. The score is not in its entirety, but only loses incidental pieces. Packaging is excellent, with a thick color booklet. Contains TNG main and end titles. With his distinct Goldsmith-esque style sounding like Star Wars at parts, Jones matches his heroes here and this might as well be a movie soundtrack. **A**

-Lukas Kendall

This is suprisingly good for a television score, three times better than the usual TNG music material (bland synths) and well presented on this GNP release. Jones' music does tend to end quite a bit like certain parts of Williams' "Star Wars" score, but I really couldn't complain. Most of this score is redundant action music, but at least the orchestrations are nice and none of it bored me during its 47 minute length. I really am not a fan of TNG (I watch it from time to time, but not regularly), so fans of the program will undoubtedly appreciate this music more than I did. But this is a solid television score to be sure, one that works well despite a few bland tracks here and there. Recommended mostly for TNG fans, but at least others won't be left out in the cold. **B**

-Andy Dursin

**LORD OF THE RINGS** (1978). Music by Leonard Rosenman. Intrada "Film Music Treasury Series" CD (FMT 8003D). 18 tracks-- 77:00/// Intrada has not only re-released this fantastic Rosenman soundtrack, but has remixed, completely re-sequenced and restored it to the composer's original intentions. Filled with exciting marches, battle sequence music, lyrical choruses and overwhelming orchestrations, Rosenman's score is pretty much considered a classic today. Intrada has added 12 minutes of unreleased material to the CD, topping it off with a terrific color booklet including Rosenman's commentary of each individual track. More importantly, the sound is tremendous. A real steal at \$16.95, available directly from Intrada. **A**

-Andy Dursin

**LIFEFORCE** (1985). Music by Henry Mancini. Varèse Sarabande CDs and cassettes (VSD/C-5320). 12 tracks-- 37:14/// Another Varèse re-issue of a neglected sci-fi score, "Lifeorce" is a grand, extremely dramatic score written by Henry Mancini, usually not known for sci-fi/fantasy genre music (though he did write material for such 50's films as "Creature From the Black Lagoon" and "Tarantula"). Most of Mancini's score for this 1985 Tobe Hopper at-times laughable sci-fi opus was dropped (some of it replaced by music written by Michael Kamen, though nothing is mentioned in the CD booklet of Kamen's involvement in the film), but survives here in 2 lengthy suites and several separate tracks, with large choruses and the London Symphony Orchestra to boot. This is straight-ahead, no nonsense orchestral writing. **B+**

-Andy Dursin

**THE NAME OF THE ROSE** (1986). Music by James Horner. Virgin France S.A. 30046PM610, U.S. release from Varèse Sarabande (all formats discontinued). 13 tracks-- 42:06/// This is the other of

Horner's mid-80's experiments, an absolute disaster. Done on synths made to sound like real voices and instruments, an artistic atrocity to some, this is 42 minutes of incessant synth "wubba wubba's" with percussion/string clanging (and yes, strings can "clang") over it, not to mention processed choir which sounds like wailing monks. The only nice parts that don't induce a headache are Horner clichés that go nowhere—those cues are fair, but not exceptional and can't atone for the rest of the CD, a French release. I can't comment on the score in the film, but it's one abortion of a soundtrack. Avoid it like the plague, unless you're stupid like me or you're having monks over for dinner. **F**  
-Lukas Kendall

Before Lukas' "Rose" review, the lowest grade assessed to a soundtrack was "Die Hard 2," which I gave a D- way back in the first issue. Thinking back over it, I'd give that score a D because the movie was excellent...and "The Name of the Rose" score is a lot worse. On the flip side of the coin, Lukas has two other Horner reviews, both much better than "Rose" (though that doesn't say much), and both out-of-print, originally from Varèse Sarabande.

**BRAINSTORM** (1983). Music by James Horner. Varèse Sarabande LP, CD, Tape (VCD 47215, discontinued). 7 tracks-- 30:21/// Done when Horner was still original, this is one of his best, a Varèse release on the edge of unavailability. Horner's greatest weakness is warmth (or lack of it), but this soundtrack displays his greatest strength—bone-chilling beauty. Sound is excellent, and Horner's score is a cathedral-like, full choir/orchestra magnum opus, going from beautiful to horrifying and never trying to be "cute." The score may be taken as overbearing in the flawed film, but the soundtrack alone is a work of art. Packaging is nice, with a note from director Trumbull inside. Annoyingly, no track times are listed, perhaps to hide that it's only 30 minutes long. **A**

**WHERE THE RIVER RUNS BLACK** (1986). Music by James Horner. Varèse Sarabande Digital VCD 47273. 13 tracks-- 45:16/// In the mid-80's, Horner decided to experiment with his style and orchestrations, and this is a quiet result. It may be all-synths, but I can't tell—"ethnic" rhythms, strings and windpipes are used throughout to create a unique sound world. It makes for interesting music with staccato beats (as opposed to continuous synth "hmmms"), and numerous melodies, though one sounds like a Harry Belafonti song. This is still a chore to listen to, but it's interesting, and not all that bad. **C+**  
-Lukas Kendall

Many 5 digit Varèse releases are out-of-print (i.e. most "472—" label numbers), but keep searching if you're looking for "Brainstorm," "Where the River Runs Black" or (for some strange reason) "The Name of the Rose." The only remaining 5-digit Varèse CDs are available directly from Varèse themselves (they still have "Aliens," "Pee-Wee's Big Adventure/Back to School," "Right Stuff/North and South") despite the fact that they've ceased production for quite a while (in other words, don't try ordering them at your record store—at least that's what Varèse told me).///Continuing our wide variety of film music soundtracks throughout our fruited plain (and then some), Michael Thompson first tackles a pair of genre scores from the early 80's. ("Escape From New York," which Michael reviews below, was to be released in the Fall of 1989 by Varèse. However, it's not currently listed in their catalog. But, like all good genre scores, it will no doubt turn up on some label as a re-issue in the upcoming months.)

**ESCAPE FROM NEW YORK** (1980). Music by John Carpenter and Alan Howarth. Varèse Sarabande LP, CD and Tape (VCD-47224, this release discontinued). 37:26/// This is a rhythmic, relentless score. There's a driving beat to most of the tracks which increase in tempo throughout the length of the soundtrack. Because of the heavy use of synthesizer this score does sound similar to Carpenter/Howarth's other soundtracks. There are a few sound effects mixed throughout which add to the dramatic impact. The metal against metal and helicopter flyovers are particularly effective. An effective fast-moving score for a fun action movie. Both the jacket design and presentation are typically Varèse Sarabande. **B+**

**2010** (1984). Music by David Shire. A&M (A&M 5038). 36:24/// This soundtrack is very easy listening. There's an evocative feel of an impending something (wonderful?) about to happen. There's a sense of majesty counterpointed by sinister overtones. A feeling of danger pervades most of the tracks. The CD contains one extra track (which doesn't appear in the movie and shouldn't appear in the soundtrack) performed by Andy Summers (from the Police). It's a modernized version of "Also Sprach Zarathustra" which is pretty horrible. I could definitely live without it. It's a very different score to "2001" but then again so's the movie. Cover design is very basic. **B-**

-Michael Thompson

Finally, Rob Nichols gives tries to get a firm grasp of three well-known genre scores, and Shane Pitkin gives us a pair of Bernard Herrmann scores, two of which are still available on CD.

**THE FLY** (1986). Music by Howard Shore. Varèse CD and tape (VSD 47272 for CD, STV-81289 for tape). 20 tracks-- 25:36/// This is a very good dramatic score for a horror movie, at times it sounds a little like "The Silence of the Lambs" score (also by Howard Shore). many of the tracks are very powerful, and at times almost sad and tragic. Some of the others are just okay. My only complaint is that, when you make a movie about an annoying insect, the music should be a little more creepy and really get under your skin. **B+**

**PSYCHO II** (1983). Music by Jerry Goldsmith. Varèse CD and tape (VSD/C-5252). 9 tracks-- 31:13/// This is a very effective score for a very underrated sequel. It starts off with "The Murder" from "Psycho" (shower scene), then every track is fresh--nothing ripped off from "Psycho." "Main Title makes you feel sorry for Norman then tracks like the eerie "It's Not Your Mother" and the first part of the End Title tell you he's slipping back into madness even more! It's a score even **Mother** would love. **A**

**THE WITCHES OF EASTWICK** (1987). Music by John Williams. Warner Bros. LP, CD and tape (25607-4). 15 tracks-- 49:34/// In my opinion this is, or will someday be, a classic Williams score. It has so much energy and such a great blend of music from the eerie to the beautiful, comical and dramatic. I'd compare the energy of this score to another Williams score ("Home Alone"), then it can switch to the very strange then back again to the magical beauty of "The Seduction of Suki and Ballroom Scene." A truly **fun** score, nominated for an Oscar in 1987 and should have won! **A+**

-Rob Nichols

**VERTIGO** (1958). Music by Bernard Herrmann. Philips/Mercury CD (422 106-2). ADD. 7 tracks-- 34:21/// Herrmann's intoxicating score to the romantic psychological thriller that is often called Hitchcock's masterpiece is a triumph of beauty and terror. From the haunting "Prelude" music to the last bars of the finale, this soundtrack is a superlative work. Especially moving is Herrmann's "Love Music"; especially gripping is the habanera that accompanies "The Nightmare." Sound quality is excellent for a 1958 recording; the liner notes are also well-done, and include a synopsis of the film at each cue for those who have never seen it. For those who prefer romantic scores over action scores; a truly great soundtrack which will always remain a classic. **A+**

**OBSESSION** (1976). Music by Bernard Herrmann. Masters Film Music Special Release CD (SRS 2004). ? tracks-- 39:11/// Often called Herrmann's requiem, "Obsession" was his next-to-last film, a summation of his musical genius and a culmination of his musical life. For this Brain DePalma film which was the director's homage to "Vertigo," Herrmann creates what is, in this reviewer's opinion, not only his finest score but one of the finest of all motion picture scores. With full orchestra, organ and wordless chorus, Herrmann creates a mood appropriately similar to "Vertigo," a study in obsessive love and eternal loss. Its "Valse Lene" is a marvel among love themes, and "The Ferry" is one of the most overpowering cues I have ever heard. It does help if you've seen the film, which is also superb; but either way this score deserves to be in every film music library. Nominated for an Academy Award. **A+**

-Shane Pitkin